

MESSAGE FROM THE PRESIDENT



**Lei Ouyang
Bryant**

Spring greetings to the ACMR community! I hope you enjoy this latest issue of the ACMR Newsletter; our newsletter team has been working hard to compile information that will be useful and engaging to our

members. As always, we encourage everyone to regularly submit updates on their research and scholarship. Please continue to let our Newsletter Editors know of any items you would like to see appear in our newsletter.

I greatly enjoyed our gathering in Indianapolis for our 2013 annual meeting in conjunction with the Society for Ethnomusicology. It was a pleasure to meet old and new colleagues and provide the opportunity for us to come together to discuss our shared research interests. Congratulations to the 2013 Prize winners **Helen Rees** and **Adam Kielman**; abstracts for their winning paper and article appear in this newsletter. An overview of the 2013

meeting also appears in this issue if you were unable to join us.

I encourage all of our members (old and new) to take the time to read the tribute to one of our founding members, **Rulan Chao Pian**, in commemoration of her passing late last year. I look forward to celebrating her contributions to our community when we gather in Pittsburgh this fall.

Our two established prizes (Rulan Chao Pian and Barbara Barnard Smith) continue to receive numerous submissions and I will announce the 2014 winners this fall at our annual meeting. As discussed at the 2013 meeting, a new student travel prize (Ruby Chao Yeh Student Travel Award), is under development. More news will be coming out shortly regarding this new prize.

Finally, the ACMR officers are finalizing the constitution and bylaws and will be contacting you shortly for your input and eventually to bring the documents to the membership for a vote.

Best wishes to everyone in the coming months and keep your eyes out for more updates from ACMR.

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ACMR 2014

The 2014 annual ACMR meeting will be held in conjunction with the 59th Meeting of the Society for Ethnomusicology, November 13-16 in Pittsburgh, PA. For more information, please visit the ACMR and SEM websites.

<http://www.indiana.edu/~semhome/2014/index.shtml>

<http://acmr.info>

People and Places

John Winzenburg presented a three-part workshop series titled “New Sounds in Choral Music of China” at the International Choir Festival “San Juan Coral” in San Juan, Argentina in August 2013.

Joys H. Y. Cheung has taken up a Research Assistant Professor position at the Department of Music, Chinese University of Hong Kong, since August 2013.

Gloria Wong is serving as the first president of the Sound of Dragon Society. The society was founded in 2013 and is dedicated to the production of Chinese music festivals in Vancouver, BC, Canada. The festival showcases ensembles performing in traditional instrumental genres, as well as those performing contemporary and improvised works. The first Sound of Dragon festival takes place May 9 to 11, <www.soundofdragon.com>.

2013 ACMR Prize winners

Rulan Chao Pian Prize

Helen Rees, UCLA

“Intangible Cultural Heritage in China Today: Policy and Practice in the Early Twenty-First Century”

In *Music as Intangible Culture Heritage: Policy, Ideology, and Practice in the Preservation of East Asian Traditions*, edited by Keith Howard, 23-54 (Farnham, England: Ashgate, 2012)

While Japan and South Korea promulgated their well-known laws for the protection of cultural properties starting in 1950 and 1962 respectively, the People's Republic of China was a late bloomer in this regard. It was primarily China's successful participation in UNESCO's three proclamations of “Masterpieces of the Oral and Intangible Heritage of Humanity” (2001, 2003, 2005) that heralded the country's sudden embrace of UNESCO-style intangible cultural heritage (ICH) protection, along with a new enthusiasm for traditional arts. This essay sets out the recent rush of national, provincial, local, and private initiatives aimed at preserving and promoting these traditions; it also examines the rhetoric and vocabulary used to discuss ICH. In addition, via case-studies of ritual music, music of the Naxi ethnic minority, and the seven-string zither *qin*, it investigates what is actually happening on the ground, and how far top-down initiatives actually affect everyday practice. The essay concludes by suggesting several interlocking factors at play in producing the current situation: nationalism and a desire for international prestige; the rise of the market economy, including tourism; the conceptual linkage between China's nascent environmental and heritage preservation movements; and a sense of nostalgia at a time of tremendous social change and cultural dislocation.

Barbara Barnard Smith Prize

Adam Kielman, Columbia University

“*Xiandai Minyao*: ‘Modern Folk’ in Guangzhou”

(Presented at the SEM 2012 annual meeting in New Orleans)

This paper examines a developing independent music scene in Guangzhou as a site for understanding the intertwined roles of the local, the national, and the global in contemporary China. From Wanju Chuanzhang's self-described “island mix” of poppy, Latin-infused music sung in the Min subdialect spoken on Nan'ao Island to Mifen Yuedui's blend of folk-rock and *caidiao* opera, the bands I discuss collectively refer to their music as *xian-dai minyao* (modern folk). I focus on these bands' use of local dialects in their lyrics, which, by counteracting pro-Mandarin language ideologies of the state, performs an alternative vision of the role of the local in China's modernity. Highlighting the ways that these musicians deploy dialects incomprehensible to most of their urban cosmopolitan audience, I argue that sung language communicates the affective dimensions of place even when the referential channel is scrambled. Then, demonstrating some ways that the transnational genres these musicians draw upon come to have a “feelingful iconic” signifying relationship to particular regions in China, I examine how and why these bands express home as an affective space rather than as a geographic one. Considering *xian-dai minyao* within the context of the shifting contours of a Chinese postsocialist modernity that is distinct yet fluidly connected to both local and transnational processes, I argue that the negotiation of the local within the global ecumene is not a top-down process controlled from Beijing, but a complex, multi-layered process that happens in part through the sounds of music and the sounds of language.

Announcement

Ningbo University College for Arts, China and Music Academy of Krakow, Poland has recently announced a new Ph.D. program in Musicology. The program is the first joint musicology program of its kind in China, offering three concentrations in historical musicology, cultural musicology and analytical musicology. Doctorate students will spend two years in China and one year in Poland for their course work, which will be taught jointly by professors in both China and Poland. Each student will also be assigned two advisors, from China and Poland respectively. English will be the official teaching language. Full scholarships are available for qualified applicants. For information please contact Ningbo University College of Arts at weiyanning1@nbu.edu.cn.

Recent Publications

Tse Chun-Yan 謝俊仁. “《大還閣琴譜》與古琴律制的轉變” [*Dahuange Qinpu and Changes in Intonation Practice of the Chinese Seven-String Zither, Guqin*]. 《中國音樂學》 *Musicology in China* 2013/2: 34-39.

Tse Chun-Yan, and Wong Chun-Fung. “Sound Analysis of Longitudinal Vibrations of Qin Strings.” In *The Legend of Silk and Wood: A Hong Kong Qin Story*, 96-105. Hong Kong: Hong Kong Heritage Museum, 2014.

John Winzenburg. “Heteroglossia and Traditional Vocal Genres in Chinese-Western Fusion Concertos.” *Perspectives of New Music* 51/2 (Summer 2013), 101-140.

John Winzenburg. “Review Essay: Two Studies on Chou Wen-Chung – Peter M. Chang, *Chou Wen-Chung: The Life and Work of a Contemporary Chinese-Born American Composer* and Eric Lai, *The Music of Chou Wen-chung*.” *Asian Music* 45/1 (Winter/Spring 2014), 145-54.

Member Profile: Mei Han

Mei Han (Ph.D., the University of British Columbia) is currently the Visiting Assistant Professor in Asian Music and Culture at Kenyon College, Ohio.

Her fields of study include traditional and contemporary music for the Chinese zheng, a multi-stringed long zither, and that of the Dong ethnic group in Southwest China. Her research interests span other East Asia long zithers and contemporary music influenced by East Asian philosophies.

Recent publications include “Ga Pic Pac and the Marriage Customs of the Dong” in *Music, Dance and the Art of Seduction*, ed. Frank Kouwenhoven and James Kippen (Delft: Eburon Publishers, 2013) and entries for the *New Grove Dictionary of Musical Instruments* (forthcoming). In March 2014, she was invited by Nanjing Arts Institute to present a lecture entitled “Macrocosm through Microcosm: An Exploration of Aesthetic Duality of Sheng 聲 and Yin 音 in Zheng’s Traditional Practice and its Renewal in Contemporary Composition.” Mei Han is an international concert artist on the zheng, performing in a multitude of musical genres including traditional, contemporary, creative improvisation, and electro-acoustic music.



<http://www.mei-han.com/>

Recent Releases

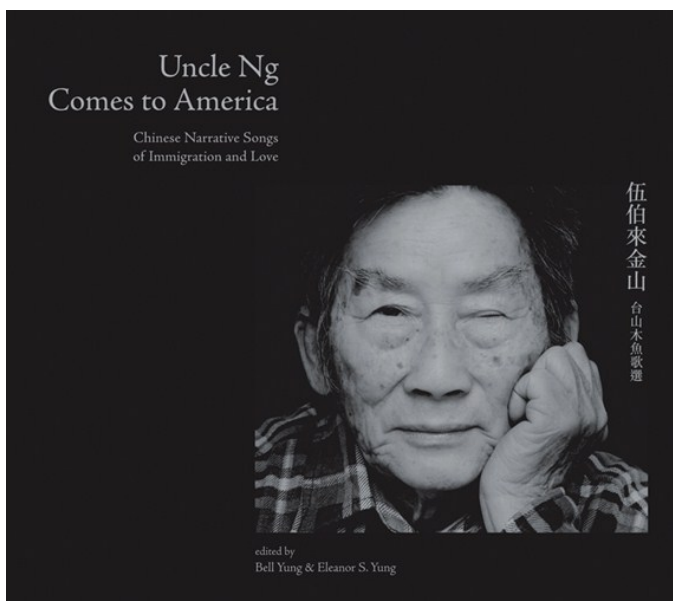
The Eight Immortals' Birthday Greeting: The Blind Musician Dou Wun Offers Auspicious Songs for Festive Occasions

Hong Kong's Cultural Treasure: 5 (November 2013)

In old Hong Kong, Macau, and Guangzhou, during public calendric festivals, opening of businesses, and private family celebrations such as birthdays and weddings, blind singers would bestow their blessings in songs sung in the styles of *naamyam* 南音 (Southern Tune) or *lungzau* 龍舟 (Dragon Boat). This recording includes two *naamyam* songs, "The Eight Immortals' Birthday Greeting 八仙賀壽" and "The Heavenly Official Bestows Blessings 天官賜福," and the *lungzau* song "All Wishes Come True 心想事成," sung by the celebrated blind singer Dou Wun (1910-79), recorded live in a Hong Kong teahouse in 1975. The CD, which has a booklet of complete lyrics and two essays (in Chinese) by Bell Yung and Sonia Ng, is co-produced by Tong Soon Lee and Bell Yung, published by the Music Department of the Chinese University of Hong Kong, and distributed by Bailey Record Company (HK).

To order:

1. Write directly to the Music Department of CUHK <kmho@cuhk.edu.hk>
2. Order from HMV Hong Kong <http://www.hmv.com.hk/> and search 八仙賀壽



Uncle Ng Comes to America: Chinese Narrative Songs of Immigration and Love is a multimedia publication of narrative songs from southern China, including audio recordings, documentary video (with English subtitles), song texts with English translations, and introductory essays (in English). The songs, recorded in the early 1990s in New York City by the Asian American Arts Centre, were sung by Ng Sheung Chi, or Uncle Ng, of Toisan County (Taishan in Mandarin), the Pearl River Delta. A farmer all his life but also a superb singer of a type of narrative folksong called muk'yu ("wooden fish"), Ng immigrated to New York in 1979 at the age of 69, and continued to sing his beloved muk'yu songs, on Chinatown street corners, in neighborhood parks, in community centers, and anywhere else, with or without an audience. The original recordings and the video docu-

mentary, part of the Asian American Arts Centre's work to collect, document, and exhibit community arts, preserve Uncle Ng's artistry and captures precious moments of his singing and ruminations about life and music. The publication is a testimony of Uncle Ng not only as a singer of unheralded folk music in its pristine form, but also of his contributions to the Chinese American community in New York City. Uncle Ng died in 2002. *Uncle Ng Comes to America*, co-edited by Bell Yung and Eleanor S. Yung, is published by MCCM Creations (Hong Kong), 2014

<www.mccmcreations.com>. In North America, it is available through Amazon and Barnes & Noble.

Rulan Chao Pian: In Memoriam

Rulan Chao Pian, an eminent scholar of Chinese music, an influential Chinese language teacher, and a mentor to students and younger colleagues in China, Hong Kong, Taiwan and North America, died peacefully on November 30, 2013 at the age of 91 in her Cambridge home.

Much respected and dearly beloved, Pian shaped many academic careers and lives in America and China. Her seminal publications, public lectures, and personal guidance expanded the intellectual scope of Chinese music studies; her many decades of Chinese language teaching laid the foundation for a generation of scholars who went on to establish the field of Chinese studies in North America; her mentorship nurtured students inside and outside Harvard University, where she taught from 1947 through 1992.

Pian's *Song Dynasty Musical Sources and Their Interpretation* (1967; 2003 reprint) was a path-breaking work in both Historical Musicology and Sinology, and it received the Otto Kinkeldey Award from the American Musicological Society as the best scholarly book that year on music history. Her extensive fieldwork in Taiwan on Peking Opera during the 1960s resulted in a series of critically important research papers in the early 1970s. When Mainland China opened its doors to foreign scholars, she began fieldwork there on narrative songs and folksongs and published several seminal papers on those subjects. Other distinguished recognitions include selection as a Fellow of the Academia Sinica (Taiwan, 1990) and Honorary Member of the Society for Ethnomusicology (2004), as well as numerous Honorary Professorships and Fellowships in China, Taiwan and Hong Kong.

She began her teaching career at Harvard University in 1947 as a Chinese language teaching assistant, later being promoted to instructor, lecturer, and professor; through her tutelage, and using as textbook her own *A Syllabus for the Mandarin Primer* (1961), she set her students on their way to becoming influential Sinologists. In 1961, she started teaching courses related to Chinese music, and later began mentoring graduate students in the Departments of Music and of East Asian Languages and Civilizations. In 1974, she was appointed Professor in both departments, one of the first women professors at Harvard, a position she held until 1992, when she retired as Professor Emerita. In 1975-78, she and her husband Theodore H. H. Pian were appointed Co-Housemasters of South House (now Cabot House), the first ethnic minorities to hold such a position at Harvard. After her retirement, she devoted her time almost entirely to the compilation and editing of the complete works of her father, the pre-eminent linguist and composer Yuen Ren Chao, published as the 20-volume *Zhao Yuanren Quanjì* (2002).



Rulan Chao Pian at home in 2005

Rulan Chao Pian was born on April 20, 1922, in Cambridge, Massachusetts, where her father was teaching at Harvard at the time. As a child, Pian's family moved often, living in various cities in China as well as in Paris and in Washington, D.C. When she was age 16, her father moved the family back to the U.S. for good, where her father taught for brief periods at the University of Hawaii, Yale, Harvard, and—eventually permanently—at the University of California at Berkeley from 1947 until his retirement in 1962. Pian settled in Cambridge where she received a B.A. (1944) and M.A. (1946), both in Western music history, from Radcliffe College, and a Ph.D. (1960) in East Asian Languages and in Music, from Radcliffe-Harvard. In 1945, she married Theodore Hsueh-Huang Pian, who later became himself an eminent Professor of Aeronautics and Astronautics at the Massachusetts Institute of Technology until his retirement in 1989; he died in 2009 at the age of 91. They had one daughter, Canta Chao-po Pian.

In 1969, Rulan Chao Pian and several prominent Chinese scholars in North America, including her father, founded the Conference on Chinese Oral and Performing Literature (CHINOPERL), a scholarly organization devoted to the research, analysis and interpretation of oral and performing traditions, broadly defined, and their relationship to China's culture and society. She was also a charter member of the Association for Chinese Music Research,

Rulan Chao Pian: In Memoriam (cont.)

founded in 1986. Until shortly before she died, Pian was serving tirelessly as the inspiration, guiding spirit, and enthusiastic supporter of both organizations.

Pian's interest in Chinese music fell into two main areas: music history and the study of traditional musical genres of modern China. Each of these two fields demands a different set of theories, methods, and source materials. Her study of history adheres to a long tradition of historical musicology at Harvard University, as well as to the centuries-old tradition of historical studies among Chinese scholars. She consulted sources exhaustively in Harvard's own Yenching Library, as well as libraries and archives in Japan and Taiwan. (Mainland China was inaccessible at the time.) Her interest in modern China placed her among the ranks of ethnomusicologists and took her on field trips to Taiwan, and later after the opening of the Mainland, to many parts of China. In the early 1970s she was among the first ethnomusicologists to embrace the latest technology of videotaping in her ethnographic work. The result was a rare and precious collection of videotapes of traditional performances from the 1970s, 1980s, and 1990s, before they underwent metamorphosis like China itself.

A common thread running through Pian's diverse research projects was her theoretical interest in musical notation and its relation to issues of transcription, analysis, performance practice, and the social contexts of music. For example, her study of Chinese music history was accompanied by detailed and careful research into historical systems of notation and the issues that arose when these old notations, which preserved compositions from as early as the tenth century, were transcribed into modern notation. Her study of the traditional music of modern China focused to a great extent on the recording, transcription, and analysis of repertory from the oral and performing traditions.



**In Beijing, 1981,
with Cao Anhe, Chao Yuen Ren, Yang Yinliu**



**Videotaping at the Shrine to Confucius, Seoul,
in 1974 with Robert Provine assisting
(photo: Bell Yung)**

Pian's music associates may not realize that she made two other important contributions to Chinese studies outside the area of music—contributions that in turn exerted a significant influence on her musicological orientation and thinking. The first of these was in linguistics and language teaching. Under the influence of her illustrious father, and through her long years of language teaching and self-study, she acquired a strong linguistic training and developed her own pedagogical method. Such intimate knowledge of the workings of a language and of linguistic theories provided her with insights into the workings of music and of music research, which are reflected in several of her publications, the most notable being the substantial research paper "Text Setting with the *Shipyi* Animated Aria" (1972).

Straddling the realms of language and music was the second of Pian's contributions, namely her research into the nature of and the issues related to the oral and performing literature. Although the Chinese people have placed great emphasis on the written word since antiquity, they also developed and preserved rich traditions of oral literature, ranging from elaborate and complex systems of drama and narrative to simple, short, idiomatic sayings. Spoken words have performative and musical dimensions that are suppressed when these words are represented in written form. These dimensions—tonal inflections, rhythmic patterns, dynamic levels, timbral manipulations—must be taken into consideration if oral literature is to be fully appreciated and evaluated. Chinese oral literature, which broadly defined includes the performative aspects of everyday speech, has served the literary and artistic aspirations of the majority of China's illiterate and semi-literate population for centuries; yet, until

Rulan Chao Pian: In Memoriam (cont.)

recently, it failed to receive the scholarly attention it deserves. To rectify that neglect, CHINOPERL was created, thus recognizing the importance of oral literature not only in its own right but also as an indispensable medium through which popular culture can be explored. Music specialists tend to ignore such literature because it has not been labeled as “music” and does not sound particularly “musical” to their ears. Pian was among the first to study such literature from a musicological perspective. No one disputes the fact that speech and music are wedded in song; Pian showed that there is also music in speech.



Rulan Chao Pian in 1990

Pian's lively mind, warm personality, and generous disposition nurtured many young scholars and inspired others who crossed her path. To students who worked with her closely, she set an example not only of how to be a scholar and a teacher, but also how to live fully, joyously, humbly, and generously. Pian made it clear to her students that her home and her private library were open for them to visit at any time, whether for a brief stop or an extended stay of a few months or more. Ever inviting, ever stimulating, the house in Cambridge that she shared with her husband Ted for over half a century was filled with friends and colleagues. Visitors remember countless hours of discussion in her study, around the fire-

place in the living room, or over food at the dining room table, often extending into the wee hours of the morning, when she would magically bring out more food for *xiaoye*. Even more than the content of the discussions, visitors remember the way in which she expressed ideas, asked questions, stated propositions, and forwarded counter-arguments—quietly, gently, persuasively, leaving strong and everlasting impressions on her students and friends. Later in the 1980s, these occasions were formalized into monthly gatherings called Kangqiao Xinyu (New Dialogues in Cambridge), organized by her and her former student (and later close friend) the writer and poet Loh Waifong. In these gatherings, notable local scholars and those visiting from China were invited to give presentations to the concerned community in Cam-

bridge on a great variety of subjects related to China. The gatherings would attract a huge crowd, sometimes numbering up to fifty or sixty, completely filling every seat and square foot of floor in their spacious living room. Then Pian would bring out an enormous pot of *hongdou xifan* (red bean porridge) to nourish the body and warm the heart.

As a teacher, Pian's influence reached far beyond her Harvard classrooms and her Cambridge home: she broadened the intellectual horizon of a generation of music scholars in China. Pian was the first music scholar



Videotaping Cantonese Opera in 1975 in Hong Kong, with Joseph Lam (facing) and Masato Nishimura (back to camera) (photo: Bell Yung)



Performing xiangsheng with Perry Link, University of Minnesota, 1991

Rulan Chao Pian: In Memoriam (cont.)



**In Shanghai, 1982 with mainland scholars (l to r)
Lin Youren, Yao Bingyan, Teng Yongran
(photo: Bell Yung)**



**Rulan Chao Pian and Yang Yinliu in Beijing, 1980
(photo: Bell Yung)**

from the West to lecture in China after the establishment of the People's Republic when she visited in 1974. In subsequent years, particularly after the early 1980s, she visited and lectured there regularly and frequently. In formal lectures and informal gatherings, she introduced her Chinese colleagues and students to contemporary Western theories and methods of research in musicology and ethnomusicology, to recent scholarship in Chinese music outside of China, and to her own work. Along with ideas, she also brought gifts of books and recordings, as well as the most advanced electronic equipment, which she would leave in China for her colleagues. Through Pian, a generation of Chinese scholars gained a broader perspective on musical scholarship than would otherwise have been available to them. In 2009, she donated almost the entirety of her personal collection, including over 5,500 items of audio-visual material and 250 boxes of books and notes to the library of the Chinese University of Hong Kong.

Pian is survived by her three younger sisters, Nova Huang of Changsha, China, Lensey Namioka of Seattle, and Bella Chiu of Arlington, MA; her daughter Cantu (and husband Michael Lent) of Washington, D.C., and her granddaughter Jessica Lent of New York City.

Bell Yung, Robert Provine, Joseph Lam,
Amy Stillman, Siu Wah Yu
December 10, 2013



**Singing at Chinoperl Frolic, 1991, with (l to r):
David Moser, Bell Yung, Chen Fan Pen, Liu Chun-jo.**



ICTM in Hong Kong, 1991, with her students (l to r): Siu Wah Yu, Amy Stillman, Joseph Lam, Robert Provine, Bell Yung

Field Report: “Uyghur Arts, History, and Heritage in Contemporary China”

Elise Anderson, Indiana University Bloomington

Since December 2012 I have been living and conducting research in Ürümchi (Urumqi, Urumchi, Wulumuqi), China, first on a Fulbright IIE and then on a Fulbright-Hays DDRA grant. My dissertation project explores how performing arts can help us understand constructions of Uyghur history and identity in China from roughly the beginning of the twentieth century to the present. Uyghurs in Xinjiang often characterize “traditions,” such as the *on ikki muqam* (Uy.: “Twelve Muqams”), *dastan* (oral epic poetry), and *mäšräp* (a social gathering and arts platform), not only as Uyghur traditions but also as historically-resonant markers of their identity, even though few participate in the performance of them. Significantly, people also posit that these performance genres are part of a system that is ethnically based and internally coherent, which in turns helps them to gain national and inter-

national attention as intangible cultural heritage (ICH). My research explores how, when, and why people have come to think of these arts genres as parts of a connected “Uyghur arts system.”

Throughout the course of research, my hypothesis has been that the arts continue to be positioned as a Uyghur system in large part through complex, overlapping, and constructed genre classifications. For example, *on ikki muqam*, billed as the “classical” (Uy. *kilassik*) music of the Uyghurs, contains sub-sections titled *mäšräp* and *dastan*. *Dastan* performers often mix portions of the *on ikki muqam* into their epic poetry performances. *Mäšräp* refers simultaneously to a type of social-artistic gathering that was a historical basis for the performance of *muqam* and *dastan* (among other performance and literary genres); a



Elise Anderson dances with other participants in the *Déhqan mäshripi* (Farmers *mäshräp*) in Yäkän, Xinjiang

Field Report (cont.)

section of the *on ikki muqam*; and a popular contemporary TV program and form of stage art, which may include excerpts from *muqam*, *dastan*, and other performance genres. These overlapping generic relationships, some of the most salient of which, I argue, emerged in only the past sixty years, play perhaps the largest role in thinking about the arts as a coherent Uyghur system.

In my fieldwork I look at both performance and discourse as ways of constructing ideas about genre and systems, and I utilize both ethnographic and archival research methods as ways of finding answers to my many research questions. I am documenting various arts activities (variety shows, concerts, recitals, plays, comedy nights, and the like) in Ürümchi and interviewing performers, scholars, and others involved in them with the aim of understanding contemporary performances and spoken discourses about a Uyghur artistic system. I am also making regular fieldtrips to cities outside Ürümchi—including to Kashgar, Yäkän (Yarkend, Shache), Märkit, Turpan, Qomul (Hami), Ghujla (Yili), and Khotan (Hetian)—to visit culture bureaus and ICH protection centers, interview performers and culture bureau workers, and participate in arts activities. The following questions guide my ethnographic inquiry: From where does arts knowledge come? Do varying levels of involvement with the arts affect the belief in their ethnic basis? Or is it the case that many Uyghurs, regardless of their artistic background, believe in the ethnic basis and significance of the traditions? What language do people use to discuss the arts and their importance in Uyghur life? Does that language share anything in common with that found in arts writings?

I've also found myself becoming an avid participant-observer in several ways. First, I worked as the Uyghur-English translator on a *dastan* collection project at Xinjiang University's Xinjiang Folklore Research Center, where I was affiliated from December 2012 to October 2013 and still volunteer today. A second form of participation comes from my studying alongside local Uyghur students in the *muqam* research and performance majors program at the Xinjiang Arts Institute, where I have been enrolled



**Xinjiang province, with fieldwork sites indicated
(adapted from Wikimedia Commons)**

as a non-degree seeking student learning how to sing and conduct research on *muqam* since February 2014. I'm also trying my hand at learning the *dutar* (a two-stringed lute), the *tämbür* (a five-stringed lute), and forms of stage and folk dance. It's a set of delightful challenges for this trained wind instrumentalist who demanded her parents take her out of dance lessons at age five.

In my archival and textual research, I've been scouring local libraries and attempting (usually unsuccessfully) to get into archives to examine key texts and manuscripts (in Uyghur/Eastern Turki, Chaghatay, and Mandarin) published or used widely in Xinjiang from the early 1900s through the present. I'll also be spending July 2014 at various archives and libraries throughout Sweden, which is home to an impressive amount of resources relevant to my research. To describe and analyze key themes in the written

In the past year and a half of research, I've found that the "Uyghur arts world," and the exciting history that bore it, is far more varied and vibrant than I'd imagined back when my research trips to Xinjiang were limited to just two months at a time.

construction of a Uyghur arts system, I am identifying patterns within historical discourses, which I am then comparing to contemporary writings. The following questions guide my archival research: What kind of role did writing

Field Report (cont.)

about the arts play in the manuscript tradition? In what contexts, where, and by whom were arts manuscripts produced? What were authors' goals in constructing them? From what sources do they draw? What genres of arts manuscript production were most common? Do early twentieth-century manuscripts make claim to the existence of a Uyghur artistic system or to the connectedness of the arts to Uyghur social life? What tropes were common in arts manuscripts, and how do they relate to those in contemporary works? Are there records in the manuscript tradition of when and how certain genres of performance emerged?

I spend my "spare time" writing and publishing essays in Uyghur in an attempt to share my ideas with a local audience; volunteering as a translator of academic articles and short stories; attending all the public lectures I can; attempting to figure out what it means to be "more feminine," per the admonishment of my field collaborators and friends; learning to cook Uyghur food; and venturing out

of the ethnic ghetto where I live, in order to explore some of Ürümqi's radically different neighborhoods.

To be entirely honest, lately I've been feeling as though I never want this fieldwork period—full of new things to learn, new contributions to make, a new person to be—to end. In the past year and a half of research, I've grown as a scholar and as a human being trying to build a second life for herself. I've learned how to deal with incessant catcalling and even how to chase thieves down and force them to return something they've stolen. More importantly, I've found that the "Uyghur arts world," and the exciting history that bore it, is far more varied and vibrant than I'd imagined back in the days when my research trips to Xinjiang were limited to just two months at a time. I'll return to the US and begin writing up in February 2015, but until then I'll do my best to soak up the rest of this privileged period, so that I might do my project justice and make proud the countless people in China and the US who have put so much faith in me and my work.



Participants in the *Déhqan mäshripi* in Yäkän race to see who can outlast the others as dizzying dance music grows faster in tempo

ACMR Annual meeting report

Charlotte D'Evelyn, ACMR secretary

The 2013 ACMR Annual Meeting opened at 8:00 pm on the evening of Thursday, November 21 in Indianapolis, IN with twenty-eight people in attendance.

The meeting began with two paper presentations. **Tsun-Hui Hung** (College Conservatory of Music, University of Cincinnati) gave a presentation entitled "Buddhism and Transformation of Court Music in Tang Dynasty China," and **Yang Xifan** (Nanjing Arts University, Visiting Professor at Indiana University) presented his paper "Sounding Religious Practice: Field Research on Instrumental Music in Tibetan Buddhist Monasteries." As always, these presentations stimulated hearty discussion during the question-and-answer sessions that followed.

The ACMR meeting is an excellent forum for members to showcase their recent research to an audience of Chinese music specialists. Please look for the 2014 ACMR meeting call for abstracts, which will go out in the fall.

In the business portion of the meeting, president **Lei Ouyang Bryant** addressed several noteworthy items of new business:

(1) Prize Announcements

The 2013 Rulan Chao Pian prize for best article in Chinese music published in 2012 went to **Helen Rees** (UCLA) for her paper, "Intangible Cultural Heritage in

China Today: Policy and Practice in the Early Twenty-First Century" in *Music as Intangible Culture Heritage: Policy, Ideology, and Practice in the Preservation of East Asian Traditions*, edited by Keith Howard. The Barbara B. Smith Prize for Best Student Paper went to **Adam Kielman** (Columbia University) for his paper, "Xiandai Minyao: 'Modern Folk' in Guangzhou," presented at the 2012 SEM Annual Meeting in New Orleans.

(2) Ruby Chao Yeh Student Travel Award

This award was established by **Nora Yeh** in 2012 in honor of her mother. The award provides travel funding to students who present papers on Chinese music (broadly defined) at the SEM annual meeting. The prize was not awarded in 2013 because there were too few applications. Members discussed possible reasons for the low volume of submissions and possible solutions. It was suggested that the deadline for the prize be adjusted so that it does not fall in the middle of the summer. Lei also suggested that ACMR could use some of its healthy treasury fund to match Nora's travel grant as a way to motivate more students to apply.

(3) Future Conferences

Members discussed possibilities for sponsored workshops or roundtables that could be included on the general Society for Ethnomusicology conference program. Suggestions included a workshop on how to teach



Speakers at ACMR 2013: Tsun-Hui Hung and Yang Xifan (photos by Alec McLane)

ACMR Conference Report (cont.)

“jiahua” and heterophony, a joint panel with the Association for Korean Music Research (AKMR), or ACMR-sponsored panels at the Association for Asian Studies (AAS) annual conference. Members are encouraged to think about panel ideas and to initiate discussions over the ACMR listserv <acmr-l@lists.hawaii.edu>.

(4) ACMR Constitution & Bylaws

Lei informed members that, after many ongoing efforts to revise and implement a formal ACMR constitution, the ad hoc committee is continuing to move forward on this project. The committee will bring the constitution and bylaws forward for approval through an online election in late 2014. After these documents are ratified by the membership ACMR can move forward to obtain non-profit status, a situation that would enable the organization to collect dues online via Paypal.

(5) Elections

A number of new officers were elected at the meeting this year. **Lars Christensen** and **Adam Kielman** volunteered as incoming newsletter editors, replacing outgoing editor **Beth Scezepanski**. **Yuan-Yu Kuan** and **Elise Anderson** volunteered as student representatives, replacing outgoing representatives **Meredith Schweig** and Adam Kielman. Meredith Schweig volunteered as incoming bibliography editor to assist the current and

long-term editor **Alec McClane**. Yuan-Yu Kuan volunteered to help Alec with Chinese-language materials as an additional bibliography editor.

(6) Other Business

Alec asked that members consider sending citation info for favorite video and audio recordings (no more than two per year) related to Chinese music, broadly defined, for inclusion in the bibliography. He hopes to expand his coverage of resources to include audio-visual materials starting this year.

(7) Membership dues

Lei expressed thanks to the many members who have kept their membership dues up to date even when they are unable to attend the annual meeting. Only through full membership status in ACMR are individuals able to present at the ACMR business meeting, submit or nominate items for the paper prizes, vote in elections, sit on committees, or be elected as an officer.

Lei Ouyang-Bryant closed the meeting at 10:00pm. Following the meeting, student representatives Meredith Schweig and Adam Kielman held a student gathering for casual meet-and-greet and exchange of ideas. Many students and others stayed behind to enjoy extended conversations.

ABOUT ACMR

The Association for Chinese Music Research (ACMR) serves as a forum for the exchange of ideas and information for anyone interested in the scholarly study of Chinese music. Catering mainly though not exclusively to those living in North America, ACMR holds an annual meeting in conjunction with the annual meeting of the Society for Ethnomusicology.

ACMR ONLINE DISCUSSION GROUP

ACMR's online discussion group is hosted by the University of Hawai'i. To send messages to the list, please use the address acmr-l@lists.hawaii.edu. If you have any questions about the list, write to **Ted Kwok** at tedk@hawaii.edu.

ABOUT ACMR NEWSLETTER

ACMR Newsletter is published twice a year in spring and fall. We encourage ACMR members to submit the following kinds of materials: notices of recent publications and recently completed dissertations or theses, announcements of and reports on scholarly and performing activities, news of institutions and individuals, as well as views and opinions on any matter relevant to ACMR. Please send all materials and enquiries to editor **Gloria Wong** at gloria.n.wong@gmail.com.

Back issues of *ACMR Newsletter* (vol.1-7 [1987-94] and vol.14-19 [2008-2013]) and *ACMR Reports* (vol.8-13 [1995-2000]) are available at <http://acmr.info/>.

Lei Ouyang Bryant

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president

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California Institute for the Arts
secretary

Alan Kagan

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treasurer

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Indiana University
student member

Yuan-Yu Kwan

University of Hawai'i
student member and
bibliography editor

Meredith Schweig

Massachusetts Inst. of Technology
bibliography editor

Aimei Luo

Chinese University of Hong Kong
bibliography editor

Alec McLane

Wesleyan University
bibliography editor

Theodore Kwok

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Gloria Wong

Independent scholar
newsletter editor

Beth Szczepanski

Lewis and Clark College
newsletter editor

Lars Christensen

Univ. of Minnesota, Twin Cities
newsletter editor

Adam Kielman

Columbia University
newsletter editor

UPCOMING CONFERENCES

July 4-8, 2014

Performance Studies Conference International 20

"Avant-garde, Tradition, Community"

Shanghai Theatre Academy, China

<http://psi20.sta.edu.cn/info1English.html>

July 8-9, 2014

Mobilities and Exceptional Spaces in Asia

The National University of Singapore

http://www.ari.nus.edu.sg/events_categorydetails.asp?categoryid=6&eventid=1508

July 17-19, 2014

AAS in Asia Inaugural Conference

"Asia in Motion: Heritage and Transformation"

The National University of Singapore

<http://www.aas-in-asia.org/>

August 8-9, 2014

The 4th Inter-Asia Popular Music Studies Conference

College of Arts, Media and Technology, Chiang Mai University, Thailand

<http://interasiapop.org/>

August 21-23, 2014

ICTM Music of East Asia Group

Nara University of Education, Japan

<https://sites.google.com/site/meanara2014/home>

August 21-24, 2014

18th meeting of CHIME

"Sound, Noise and the Everyday: Soundscapes in China"

Aarhus University, Denmark

<http://conferences.au.dk/sound-noise-and-the-everyday-soundscapes-in-china/>

November 13-16, 2014

Society for Ethnomusicology Annual Meeting

University of Pittsburgh, Pennsylvania

<http://www.indiana.edu/~semhome/2014/index.shtml>

December 2-7, 2014

American Anthropological Association Annual Meeting

Washington, D.C.

<http://www.aaanet.org/meetings/index.cfm>

March 26-29, 2015

Association for Asian Studies Annual Conference

Chicago, Illinois

<http://www.asian-studies.org/conference/>